

Frantz Fanonian Cultural Study in the Indian Manichean Society with SpecialReferences to the Novels of Mulk Raj Anand

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ABSTRACT

This research paper is a combined critical study between Frantz Fanonian cultural theory and the presentation of Indian culture in the selected novels of Mulk Raj Anand, a renowned twentieth century Indian novelist and short story writer. Frantz Fanon's postcolonial theory is based on his Manichean society, where colonial and colonized cultures wrestle for survival. It is the colonized culture that is faced its crucial period for existence for the arrival of the colonial culture. The colonized India is a society like Frantz Fanon's Manichean society, and Mulk Raj Anand, through his writings, has explained the core picture of the Indian Manichean society and the conflict between the British colonial and Indian indigenous cultures. Fanon is known for his observation of the subjects like the colour of skin and its importance in the postcolonial study, violence for the decolonization, the role of language, the plight of women, and the psychological explanation to the colonized society. On the other hand, Mulk Raj Anand is credited for pointing out class struggle and the financial extortion in society. He is the speaker of the subaltern people and speaks for them. In this research paper, the postcolonial elements in Mulk Raj Anand's novels are explained with references to the theory of Martinique psychiatrist Frantz Fanon. The basic intention of this article is to categorize Anand as a postcolonial writer through the implementation of Frantz Fanonian theory and criticism.

Keywords: Pidgin Language, Two Dimensions, Negro-Phobia, White-Phobia, Manichean Society, etc.

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INTRODUCTION

Frantz Fanon (1925-1961) was a postcolonial cultural critic and theorist. His theory is based on the relationship between colonial and colonized societies in a Manichean country where these two societies live together. Mulk Raj Anand (1905-2004) wrote for the colonized India where the British colonizer governed India and its people. Whatever is theorized by Frantz Fanon about the relationship between colonial and colonized people in a Manichean society are presented in detail in the novels of Mulk Raj Anand. Frantz Fanon (1925-1961) was a French soldier in the Second World War, a Martinique psychiatrist by profession, and an Algerian activist against the French colonial government in Algeria as a politician. He joined the French army against German Nazism during the Second World War. After completing his education in medicine at the University of Lyons in Paris, he was appointed as the head of the psychiatrist department in

the Blida-Joinville Hospital in Algeria. At that time, Algeria was a French colony. Here he supported the Algerian movement led by the National Liberation Front (FLN) against the French colonial government. As a theorist, Frantz Fanon is highly appreciated for his "theory of violence" and his definition of "decolonization." He has created a space for the black culture and its people in world politics. He is highly read in international black politics, and he has created a platform for the scholars like Alice Cherki and Renate Zahar to explain the indigenous society [1]. Frantz Fanon is profoundly cited for his four masterpieces, and these are *Black Skin, White Masks* (1952, 1986), *Dying Colonialism* (1959), *The Wretched of the Earth* (1961, 1965), and *Towards the African Revolution* (1964, 1994). He is known for the logical explanation behind the discrimination between black and white people in the geopolitical field based on skin colour, dialects, language, and culture. Mulk Raj Anand was one of the trinity of Indian fiction writing. With Raja Rao (1908-2006) and R. K. Narayan (1906-2001), he established the sovereignty of Indian English literature. Anand is renowned for his prose and short story writing [2]. He wrote basically against the caste system and criticized the Hindu dogmatic ideas. The major works of Mulk Raj Anand are *Untouchable* (1935), *Coolie* (1936), *Two Leaves and a Bud* (1937), *Lal Singh Trilogy* (*Village, Across the Black Waters, and The Sword and Sickle*), *The Big Heart* (1945), and *Private Life of an Indian Prince* (1953).

Frantz Fanonian culture refers to the culture of the Manichean society, it is also identified as a colonized society where colonial and colonized people live together. Thus the Frantz Fanonian culture refers to both indigenous and colonial master cultures. Here the indigenous culture is dominated at the arrival of the colonial master culture. Colonialism is a crucial period for the indigenous culture as it faces its existential crisis. Frantz Fanon theorizes the relation between colonized coloured and colonial uncoloured people in the Manichean society as a postcolonial cultural critic. He has pointed out several reasons behind the discrimination between these two zones in a Manichean cultural study. On the other hand, Mulk Raj Anand is known for portraying the life of Indian subaltern, out-caste, and poor people; he advocates a better life for this Indian Hindu society. Historically his novels take their settings from the last phase of British colonialism in India. It was a politically highly tensed period in the history of India. Generally, in Frantz Fanon's theory, the term 'Manichean society' refers to the colonized countries in African Continent, especially Martinique and Algeria. In the novels of M. R. Anand, this term refers to the colonized India, lived by brown Indians (semi- dark) and white British masters. Both the Manichean societies are different according to the geographical locations and tropical backgrounds, but the colonial policies and their implementations are the same in these two Manichean societies. In both cases, the indigenous people and their cultures are dominated and put outside the mainstream of the society by the colonial masters and their white cultures.

Colour and Its Matters

In the Frantz Fanonian cultural study of a Manichean society, the language, dialects, and skin colour are the major elements for cultural discrimination. Fanon highly points out the colour of skin and the dialects as the two primary issues for the subservient position of the indigenous people in their motherland. He has presented a deep psychological analysis of men and women of colour for the degradation in life in their motherland in his masterpiece work, *Black Skin, White Masks*. In the Frantz Fanonian cultural study, skin colour occupies a specific position. Fanon considers it one of the primary reasons for the colonized people

to lead a sub-category of life in their motherland. The skin colour depends on the tropical background. But in the postcolonial cultural study, skin colour is identified with the dignity and morality of life. The geographical and other tropical issues are ignored for the origin of colour. It is considered that the white skin stands for the high spirit and morality of life, whereas the black skin stands for the darkest areas of society. The civilized European society has created such dogmatic ideology about colour in society. The Negroes are humiliated and pushed towards a subservient position in the colonized society by the white European masters for the colour background [8]. To escape from the humiliation, the people of colour want to be uncoloured, and they attempt to hide their skin and are asking for white masks to cover themselves. Frantz Fanon, in his magnum opus, *Black Skin, White Masks*, very excellently describes this situation, and he shows how the people of colour adopt the white uncoloured culture to cover their identity. In *Black Skin, White Masks*, Frantz Fanon critically examines the colour relation between black and white people from the African background. Such discrimination is also noticed in the novels of Mulk Raj Anand, who throughout his writings describes the impact of the colour of skin in the relation between colonized Indians and English rulers. In British India, the indigenous people were compared with dogs, and there were signboards at the doors of the restaurants and hotels, citing that dogs and Indians were not allowed to enter. During this time, India had a problem with the caste system. The indigenous characters of Anand's novels are categorized into two groups according to caste. They are touchables and untouchables or elite Indians and poor Indians, and the postcolonial colour background influenced the people of these two categories in different ways. Anand very craftily describes the impact of the postcolonial colour system on subaltern and poor people who are the central characters of his novels. Bakha is a sweeper boy in the novel *Untouchable*, and he is the representative of all the young generation from the untouchable society of India. He is dominated for his caste background in the society, but he has a fantasy for the British culture. To hide the untouchable condition of his life and possess a white spirit of life in British India, he begins to adopt the white culture as a mask. He is infatuated and captivated by British culture. The caste system originated from the ancient Hindu class structure, and the colour prejudice originated with British colonialism in India. According to the Frantz Fanonian theory in the postcolonial cultural study, the dominated and humiliated colonized people use the white masks to cover their indigenous origin to escape from the humiliation, and such activities also are noticed among the subaltern characters in Anand's novels to cover their caste and colour. There were two authorities dominated the untouchable people in India in the first half of the twentieth century. They were extorted either for their untouchable condition by elite Hindus or for their skin colour by the British colonial masters. Anand shows that the subaltern people attempted to cover their caste and skin colour with the clothes adopting from the English colonial society. They begin to imitate the English culture, literature, and language as clothes to hide their skin's colour and caste. Bakha is the hero from the subaltern society and he adopts the English culture and language as clothes to cover his caste and colour. He is called with the pseudonym "Pilpili Sahib" by his playmates for his survival attempt. It becomes clear at Bakha that through the adaptation of the English culture and his education with the English curriculum, he can hide his caste at first. Later, he can identify himself with British culture. He thus also can cover his indigenous caste and colour backgrounds [4]. In the next novel, *Coolie*, Munoo is standing for the poor children and their fantasy about the colonial culture in the Manichean society. When Munoo with his uncle, Dayaram, enters the mechanical world in Sharnagar from his hill village, Bilaspur, he becomes enchanted with the technologically developing society and the imperial culture in

India. His infatuation with the imperial culture and modern society pushes him to cover himself with western clothes.

In *Black Skin, White Masks*, Frantz Fanon criticizes the colonial masters for their roles for creating colour racism in the Manichean society. Every society indeed has its problems, and before colonialism, almost every indigenous society has some race problems. In Indian Hindu society, the caste system is the earliest problem, and from ancient time, the society has been divided into four castes. They are Brahmins (priest), Kshatriyas (knights), Vaishyas (merchants), and Shudras (labouring class). These four classes perform different duties in society. The Shudras belongs to the lower caste, and later the people of this class are excommunicated from the mainstream of the Hindu society. This race problem has been coming from ancient time. With British colonialism, the situation becomes very complicated as it also brings another race system in the Indian Manichean society. The European colonial societies always think of themselves as superior and master of the world and their colonized subjects as inferior and lower according to their 'White Man's Burden' philosophy. Such dogmatic ideas about the world create a platform for new racism in the colonized society. For example, during the British colonialism in India, there were two kinds of race and cultural dominations [8]. The first one is noticed among the Indians according to the four-class structures in society. The second is noticed between the British colonial masters and indigenous people in India. In the 'White Man's Burden,' the European white society considers the Non-Europeans as uncultured, back-dated, and uncivilized. But in practical, there is not have any difference between European and Non-European in the Manichean society as both societies are full of prejudices about race and caste. Before colonialism, the indigenous countries have one kind of existential problem, but with colonialism, these countries have two kinds of problems for existence. At first, before the British colonialism, the Indian subaltern people have to face the prejudice of the elite Hindu society. With colonialism, the subaltern people have to face two race prejudices for their caste and indigenous origin. It is regarded that in the Manichean society, the colonial masters are racists.

Language and Its Matter

In Frantz Fanonian cultural theory, dialects and languages are elucidated to locate the relationship between colonial subjects and their masters. The colonized era for any dialect and indigenous language is a pivotal period for existence, and it is a period of eclipse. They face an existential crisis at the arrival of the colonial master language as they have lost their priorities at the indigenous people and the colonial masters. For colonialism, there has been created a situation in the Manichean society that is not only responsible for the descent rank of the dialects and indigenous languages, but it also has created a platform for the hybridism in the linguistic structure [7]. Frantz Fanon is known for his versatility of thinking in the postcolonial linguistic study, and he has pointed out several reasons behind the negligence of dialects by natives. He also talks about pidgin, a hybridism in the postcolonial linguistic study. He has complained about the indigenous middle-class society and its role behind the degraded condition of the dialects. In his *Black Skin, White Masks*, Fanon diagrams the psychology of middle-class families in Martinique and their guidance towards their children to abolish the importance of dialect for their children. According to him, the middle-class people in the Antilles never speak their dialect 'Creole' in their personal and professional life, and they speak it when they deal with their servants. To speak in dialect is not a reputed manner in the public

society, and to be a member of the civilized society, they prefer to speak French rather than Creole. In schools and colleges, indigenous children are taught to hate the dialects and to adore French, and if they speak in the dialect, they have to face corporal punishment. Thus an eerie atmosphere has been created for the indigenous students against the dialect. It becomes natural for the upcoming generation of the colonized society to hate the dialect, and they prefer the colonial master language rather than their language. In the Manichean society, the dialect is used among the poor and working-class people. After the role of the middle-class family, Frantz Fanon considers the financial issue as a major reason for the insurgence of the colonial master language among the natives. In the Manichean society, all the administrative structures are controlled by the colonial masters. Society is divided into different branches, and every branch has been connected with an impalpable thread of power. In the Manichean society, it is controlled by the settlers, and their language becomes the official language of the society. It possesses authoritative power. At the primary level, both the colonial master and colonial subject are unknown with each other's languages, and the masters of the society face the problem of governing its subjects. In such conditions, the authority needs some people who can play the roles of interpreter between subjects and masters. This situation creates chances for the recruitment of those natives who are accounted with their master's languages. Thus the natives who have acknowledged the colonial master language can easily be recruited under the colonial government. Such recruitment provides financial stability to the natives as colonialism is known for the financial extortion where the masters grab the natives. There is only one way to escape from it if they serve under colonial rule [6]. Besides it, these natives also think superior to their fellows as they are the conveyors of orders from the masters. It becomes clear for the natives that they can change their destiny by acknowledging the colonial master language. So they prefer the master language rather than the dialects. Frantz Fanon provides the example of the role of the black officers in the French colonial army in the Senegalese regiment in his theoretical text, *Black Skin, White Masks*. These black officers act as interpreters in the regiment for the white French officers, and they also enjoy a certain position of honour as they convey orders from the masters to their fellows. Frantz Fanon regards the master language as one of the eminent clothes by which the black people cover their skin colour.

Mulk Raj Anand, throughout his novels, defines the impact of English on the lives of his subaltern characters. In the novel *Untouchable*, he shows the fantasy of an untouchable sweeper boy, Bakha, about the English culture and language. He is fascinated with British culture especially hate and hockey sticks. Bakha also wants to educate himself with the western curriculum, and he hires a teacher who can teach him English. All these activities of Bakha in the novel show that he wants to cover his untouchable origin in the elite Hindu society, and he prefers the western British culture rather than the indigenous culture. There are two main streams in the society in the colonized India [4]. The colonial authority of the English people controlled one, and the elite Hindus controlled the other. The most important fact was that there was no place for the subaltern people in these two streams. But there was a chance for the subaltern people to be accepted in the first stream controlled by the English people, so they began to hide their subaltern and indigenous origins by adapting the English culture. In this regard, the English language has played the most vital role for these people. Bakha, as a subaltern boy, knows well that the colonial society may easily accept him. In contrast, Hindu society never includes him in the mainstream of society. Through the adaptation of the British culture, he attempts to cover his caste and colour.

Munoo is another important character by Mulk Raj Anand in the novel, *Coolie*. The impact of the English language is noticed in the personal life of Munoo. He also applies the English language to make an impression on his fellows and as well as to the colonial officers. He wants to prove his excellency among the coolies with his capability of speaking English. When Dr. Edward Marjoribanks, an English officer, comes to observe the condition of the mango pickle factory owned by Prabha against a complaint of the landowner, Sir Todar Mal Rai Bahadur, Munno comes forward to make an impression with his broken English language to Dr. Edward Marjoribanks so that he can save his master. Here he wants to be an interpreter between master and subject, and wishes to represent his master, Prabha. Thus the English language marked a deep impression on the young generation in India during the colonized period. Such incident is also noticed in the character of Lalu, the central figure of Mulk Raj Anand's *Lal Sing Trilogy*. Lalu has enough knowledge about the English language. In *The Village*, when Mr. Hercules Long, Deputy Commissioner, pays a visit to the village of Lalu, he has been impressed by Lalu's conduct as he was a student from one of his patronage schools, and Lalu knows some English sentences to impress the officer. Lalu is appointed as the leader of the Boy Scout Movement in the village [7]. The colonized period, for the dialect in any Manichean society, is an ordeal time. But it is also a time that provides a platform for hybridism in linguistic structure. In this period, the old language is abolished to form a new language. Frantz Fanon, in his theory, explains the origin of the "Pidgin," a language that combined dialect with colonial master language. The combined use of Creole- English is an example of the pidgin language. Frantz Fanon, in his theory, explains the origin of hybridism in language. Mulk Raj Anand is known for presenting such language in the practical life of colonized people in the Indian Manichean society. His central characters Bakha, Munoo, and Lalu speak in Hindustani English. The Panjabized-English language is used profoundly in *Lal Sing Trilogy*. For European colonialism, the native languages and dialects have lost their sovereign quality, but the colonialism provides a new platform for the origin of hydride languages [7,9,6].

The Question of Women

Women and their social rank in the Manichean society are adorable topics for scholars in the postcolonial women's study. Colonialism has brought diversity in the field of women's studies. The women of colour in the European countries have noticed cultural discrimination under the impact of the white culture in the white countries where they either attempt to adjust with the white culture or struggle to survive. But Fanon, in his theory, has explained the condition of the women of colour in the colonized country rather than the newly liberated or European countries. In this regard, both Frantz Fanon and Mulk Raj Anand have highlighted this topic throughout their writings. One theorizes, and another explains it. Like postcolonial feminists, Frantz Fanon provides multidimensional explanations about the plight of women in the Manichean society in the presence of the white colonial masters. It is noticed that Frantz Fanon, in his *Black Skin, White Masks*, talks about three categories of women in his Manichean society. They are indigenous women of colour, white colonial women, and mulatto women (containing black and white bloods). This distinction is made according to the women's racial-cultural background and ethnic origin in the colonized society. The indigenous women of colour are the original inhabitants of the Manichean society, whereas the white women have arrived to that society for the European colonial policy. They come to assist their husbands in domestic services and have experience about these exotic lands. It is the mulatto woman

who possesses the drops of blood from indigenous and colonial societies. In the Manichean society, some colonial masters married indigenous women, and their children belong to both colonial and colonized societies. These children received a hybrid origin. In his book, *Black Skin, White Masks*, Frantz Fanon compares coloured Negress and hybrid Mulatto. He shows that both these women have a fantasy about blue eyes and white skin. Both eager to be wives to their white masters, and through their marriages, they want to change their destiny. Fanon makes a psychological distinction between Negress and Mulatto. A Negress prefers a white man as her life partner, but at the same time, she has no right to reject a Negro as her husband, whereas a Mulatto woman has the right to reject a Negro as her husband [13-14].

On the other hand, the situation is different for a Mulatto woman. She can reject a Negro as her husband as her vein contains colonial master's blood. The main reason for selecting a white man as a husband is to cover the colour origin. A Negress wants to be a white by marrying a white man, and likewise, a Mulatto woman denies a Negro as she does not want to be coloured again. Frantz Fanon shares such experience in his *Black Skin, White Masks*, where he flesh backs his student life in France. He knew many girls from Martinique who were students in France, and these girls admitted to Fanon with complete honesty that they would find it impossible to marry black men. Fanon provides a little bit of information about the white ladies and their compliments for the black men in his theory. On the other hand, a black man may be selected as a husband by a white lady if he establishes his excellence in the academic field, and at the same time, he has to reject his jungle and colour origin. For these two reasons, a black man is accepted by a white woman. In short, a black man may be received by a white woman after his rejection of Negroism [15].

As a novelist of the Indian Manichean society, Mulk Raj Anand describes three basic qualities of his indigenous women throughout his novels. To sketch out the women's characters, Anand is known for his skilled and crafty technique. Simplicity, innocence, and tolerance of life are the primary qualities of Anand's women. They devote their lives to their domestic works and are obedient to the patriarchal society. Sohini in *Untouchable*, Sajani, and Leila in *Two Leaves and a Bud*, Parbhati in *Coolie*, and Gujri in *The Village* are all known for such qualities of life. They sacrificed their lives either to serve their families or to assist their husbands. It is the first quality of Mulk Raj Anand's women's characters. The second quality of Mulk Raj Anand's indigenous women is known for their typical behavior. They are possessive and interfere in all the domestic subjects. They are not obedient to the patriarchal society like the first category of Anand's women. They are dominating rather than being dominated in the family. Munoo's aunt; Babu Nathoo Ram's wife, Bibiji; and Lady Todar Mal in the *Coolie* are all typical possessive women portrayed by Mulk Raj Anand. They control the family, their husbands, and everything in their lives. As a politician, Anand was influenced by the Gandhian philosophy. The great leader of the Indian independent history, and the national father of India, Mahatma Gandhi thinks that women should participate in the political movement like men. In his political career, he gave priority to women and included them in the national movement against the British colonial authority. Such political spirit is noticed in the women's characters of Mulk Raj Anand. It is the third quality of Anand's women's characters. Maya, the beloved of Lalu in the *Lal Sign Trilogy*, is participating with Lalu in the national movement against British rule. Maya is a bold woman, and she loves Lalu against her family's will, and later she eloped with Lalu, and both become activists in the Peasant Movement. These are the major features of indigenous women characters in the novels of Mulk Raj Anand. He also describes the life of white colonial women in the Indian Manichean society. The plight

of the white women outside of Europe is presented in detail by Mulk Raj Anand. For the colonial policies, European ladies have to come to the colonized countries for some basic reasons like the missionary services or to have personal experience about the oriental life as the colonized country is an exotic land for them, or to accompany their husbands to hand in the domestic services. Mulk Raj Anand presents a lengthy but most informative description of these white women in his novels. In *Untouchable*, Anand introduces the wife of padre from the Salvation Army. His wife is possessive, and she gives orders to her husband rather than takes orders from him. The next important white female figure is found in *Coolie*, and she is Mrs. Mainwaring. Anand portrays her character with frankness in the sexual relation. In the *Two Leaves and a Bud*, Mulk Raj Anand provides a lucid description of a white family in the colonized Assam. It is the family of Mr. Charles Croft-Cooke. He is a tea-planter in Assam state of India, and he lives with his wife, Mrs. Croft-Cooke, and his daughter, Barbara. His wife is performing all the domestic duties. She participates in the conversation with others in the subject to define the characters of the Indian coolies in Assam. The white ladies are the centers of attraction in the ball parties for the white men. Mulk Raj Anand shows that a white lady has been defeated by the white patriarch society in the Manichean land. They are the puppets at their masters. For example, there is no liberty for a white woman in the white patriarchal society to select a life partner according to her own choice. The women have to depend on the choice of the family. Such incident is noticed in the relation between Barbara and her lover, John De La Havre, a doctor in the *Two Leaves and a Bud* by profession. Havre has deep sympathy for the coolies, and for his moral support in the coolie movement in the Assam tea plants, he has lost his job as a doctor. He has to leave Assam and his beloved, Barbara, whose family is responsible for the Havre's departure. Barbara loves Havre, but she is mute when he leaves Assam, and she has no courage to tell her parents about her relationship with Havre. It shows that the colonial women, like the colonized women, are also dominated by the patriarch society. The colonial society is civilized, but it also discriminates between men and women like the colonized society. Thus the emotion of a white lady is sacrificed at the hand of the white patriarch society in the Indian Manichean land. Frantz Fanon, in his theory, says that the colonized women have a fantasy about the colonial white skin and blue eyes, and the colonized women consider it as a fortune to sleep with white masters. But in the case of Mulk Raj Anand's indigenous women, the situation is different. The colonized women in the novels of Anand fear the white skin and blue eyes. It is noticed that the colonial officers satisfy their sexual urge with the native women, forcing them to have sex. In *Two Leaves and a Bud*, Reginald Charles William Hunt, the Assistant on the Macpherson Tea State, is a hunter of coolie women. He performs immoral sex with them. He molests and attempts to rape Leila, daughter of Gangu. In this regard, Frantz Fanon is less realistic than Mulk Raj Anand [6,7,10,15,17].

Decolonization

In *The Wretched of the Earth*, Frantz Fanon lucidly defines the concept of "decolonization," and he relates it with violence. While Fanon presents a definition of decolonized movement, he introduces his theory of violence. He considers decolonization as always a violent phenomenon. During the colonial period, the European masters exercise both hard and soft powers to dominate their subjects. The Marxist cultural theorist Louis Althusser (1918-1990) in his 'On The Reproduction of Capitalism: Ideology and Ideological State Apparatuses' divides the power structure in society into Repressive State Apparatus and Ideological State Apparatus. The former relates with violated means of domination, whereas the latter is

known for non-violated means of domination. According to Althusser, the colonial authority applies police, army, and administrative institutions to dominate their colonial subjects. It is Frantz Fanon who prefers to stop such domination of the colonial master by exercising violence. According to Frantz Fanon, decolonization is simply a replacing movement where an authoritative body replaces a certain authoritative body. For this replacement, the upcoming authoritative body from the indigenous origin exercises arms and weapons to uproot the white European authority. In his magnum opus *The Wretched of the Earth*, Fanon explains the roles of the native bourgeoisie society and trade unions in the decolonized movement. He also points out the faults of these two institutions during the movement. He charges the trade union leaders for creating a political gap between leaders and common workers of the trade union, and such political gap hinders in forming a strong political movement against the colonial authority. The indigenous bourgeoisie society follows the colonial system in the capitalist movement in their motherland. The new capitalism of the native land depends on the policies of the colonial authorities at the time of the decolonized movement; the native bourgeoisie society depends on the authority for the security of their capital. It is not easy for them to involve directly in the movement [18]. The political thought of Mahatma Gandhi influenced Mulk Raj Anand and he became an anti-colonial activist. It was Gandhi who prefers non-violence as the best option to uproot the British colonial authority from India. Mulk Raj Anand joined the Non-Violence Movement of Gandhi and was imprisoned for a short period before going to England for his higher study. The novels of Anand are the records of the last phase of British colonialism in India, and his novels contain the Gandhian political spirit. Gandhi and his impact are found in his novels. In the chapter "Spontaneity: Its Strength and Weakness" of his well-recognized book *The Wretched of the Earth*, Frantz Fanon highlights the gap between leaders and common people in the nationalistic movement against the colonial authority [17-18]. But for the Indian decolonized movement, there was no such gap between leaders and the common public. Mahatma Gandhi united India, and he brought even the subaltern people into the nationalist movement. Mulk Raj Anand, in his *Untouchable*, shows the impact of Gandhi on the subaltern society. Bakha, a subaltern boy, is fascinated with the British culture, and he has found means to escape from his untouchable situation by using the English masks. Such circumstances bring detachment of subaltern society from the national movement. It was Gandhi who enabled to bring the subaltern people to participate in the nationalist movement [12]. At the end of the novel, when Bakha listens to the lecture of Gandhi on the caste system and after the assurance that in the future, the sweeper would rescue from the inhuman job of cleaning the toilet. He becomes a follower of Gandhi. Thus Bakha is attracted to Gandhi and becomes a part of the nationalist movement against the British colonial authority. In the *Coolie* Mulk Raj Anand describes the roles of the trade union. In the capitalist society, the coolies are extorted by the mill and factory owners. They perform ten to twelve hours per day and receive low wages, and the trade union raises voice against the mill owners in favour of the coolies. Anand shows the internal problem of the trade union. Ratan is a labour in the George White Mills, and when he makes complain against the mill authority to the union, but the leaders ignore him. Mulk Raj Anand presents a real picture of the trade union in the capitalist society at the last phase of British colonialism in India. In his decolonized theory, Frantz Fanon ignores the roles of native women in the nationalist movement. He excluded indigenous women from the nationalist movement. But in the history of the Indian liberal movement, women were politically active. Such involvement is described in the novel, *The Sword and the Sickle*, by Mulk Raj Anand.

Maya, with her lover, Lalu, participates in the Peasant Movement against the British colonial authority.

Fanon relates the decolonized movement with violence, whereas under the impact of Gandhi, Mulk Raj Anand describes the Indian decolonized movement with non-violence. Fanon excludes the roles of the indigenous women in the decolonized movement, and he does not talk about the political consciousness of these women. In contrast, Anand describes the active role of women in the Indian decolonized movement. Fanon, in this theory, talks about the gap between indigenous political leaders and people, but Anand explains how this gap may be filled up.

Psychology and Its Condition

Frantz Fanon was a psychiatrist by profession. He is known for the psychological theorization of the black and white relation in the Manichean society in his masterpiece *Black Skin, White Masks*. The black man has two dimensions in his mind about his identity in society for the skin colour [15]. The first dimension is noticed when a black man involves in a conversation with his fellows, and in this conversation, he feels comfortable and harmony. The second dimension is noticed when the black man comes to deal with the white man. In this conversation, skin colour stands as a barrier, and the black man feels inferior. The white colour becomes a trauma for the people of colour. Fanon's psychological explanation of the colonized society resembles W. E.

B. Du Bois's theory of "Double Consciousness." In his theory, Du Bois (1868-1963) suggests that the people of colour in America always think that they are black and belong to the African culture and as well as they are not white. They are excommunicated from the mainstream of American society. Such psychological explanation is found in Anand's novels. The indigenous characters in the novels of Anand in this regard are categorized into two classes and these are touchable and untouchable classes. For the untouchable society, Anand talks about three psychological dimensions for their existence. Bakha is an untouchable boy, and he has three psychological dimensions about his identity in society. At first, he thinks of himself as an untouchable, and it is his first dimension. Secondly, he thinks that he does not belong to the elite Hindu society and is a sub-part of the Hindu society. The third consciousness about his social identity is that he is not white, and he is also a subject to the English colonial authority. Anand for the elite Hindu society describes two psychological dimensions. At first, they are conscious of their indigenous origin, and they belong to the colonized society. Secondly, they are not part of the colonial authority or master of the society. Frantz Fanon, in his theory, talks about the Negro phobia, and Anand describes the White phobia. The white children are taught to learn the Negro as the devil and evil spirit, and such description about the Negroes by the white society to their children results in the Negro phobia, and the white children fear the Negro. The white phobia is noticed among the indigenous children. From their childhood, the colonized children have been watching the brutality of white society for their parents and elders. It influences the psychology of the indigenous children, and they fear the white. In the novel, *Two Leaves and a Bud*, the children like Leila and Buddhu fear the appearance of the white master, especially Reggie Hunt [4,6].

Structure of the Manichean Society

The financial and political backgrounds in a society divide it into different zones or compartments, and every society has its structure according to the power structure. Frantz Fanon has divided the colonized

society into two compartments, and these two compartments are separated by police, army, and other administrative institutions. The first compartment belongs to the white European settlers, and the second belongs to the indigenous people. Fanon shows that it is the settler's compartment that possesses every facility of the society. It is a well-constructed and beautifully organized part of the society. In the chapter "Concerning Violence" of the book, *The Wretched of the Earth*, Frantz Fanon describes the settler's town as a brightly lit town, a town made of stone and steel and possesses a swift system to clean the garbage. The settler's town is well-fed and an easy-going town [17]. Fanon presents an adverse description of the indigenous compartment, and it lacks all facilities enjoyed by the settlers. Ill-reputed people inhabit this zone, and it is a hungry town where people starve for food and bread. Frantz Fanon presents such a description of the Manichean society from the African background. For India, the social structure is quite different from the African point of view. But for India, there are three layers in the social structure. It is divided into three compartments. From the colonial point of view, Indian is primarily divided into settler's compartment and indigenous compartment [14]. But it is the indigenous compartment that is also split into touchable and untouchable compartments. Thus during the British colonialism in India, the society was split into settler's compartment, touchable compartment, and untouchable compartment. In the novel, *Untouchable*, Anand presents a lucid description of the untouchable compartment lacking of proper hygienic systems, and epidemics like cholera are the regular visitors to this compartment [4]. The people of this area receive very low-quality circumstances and minimum facilities to live a healthy life. They live like animals in human society. The indigenous touchable compartment is better than the untouchable compartment as it is lived by the elite and high-class indigenous people. Here the people enjoy better facilities from the untouchable compartment. The settler's compartment in India is better than the two, and it possesses all the facilities as it is lived by the masters of the Indian Manichean society. There are no distinctions between Frantz Fanon's settler's compartment and the compartment of an English settler in India.

CONCLUSION

Frantz Fanon is an eminent figure in the history of postcolonial theory, and he is identified for his voice for the right of black people in white society. On the other hand, Mulk Raj Anand is a first-rated novelist, and he is known for advocating the right of the subaltern people in the Indian Hindu society. Frantz Fanon created a space for the people of colour in the white world politics and in the international level, and Fanon has raised voice for the colour people. Anand criticizes the Hindu caste system and advocates for the right of subaltern people. In the postcolonial study, Frantz Fanon theorized the relationship between the white settlers and dominated indigenous people. In contrast, it is Mulk Raj Anand presents a detailed description of this relationship throughout his novels. The Second World War influenced Frantz Fanon's own life and his theory. During the Second World War, Fanon joined the war as a French soldier against Germany. After the war at the time of the Algerian movement, he challenged the French colonial rule in Algeria. He became an anti-colonial activist of the French colonial government from a French soldier. He journeyed from colonial soldier to anti-colonial activist. Such a journey is also presented in *Lal Singh Trilogy* by Mulk Raj Anand. In this regard, Anand's Lal Singh and his journey of life from colonial soldier to anti-colonial activist resembles the political life of Frantz Fanon. During the First World War, Lal Singh joined the British

army, and he passed a time of imprisonment in Germany. After the war, he becomes dissatisfied with the British colonial rule and later participated in the Peasant Movement in India.

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